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TWO ART LOAN EXHIBITIONS.

THE Loan Exhibition of the Brooklyn Art Association, in aid of the Bartholdi Pedestal Fund, is about to close as we go to press. Like the New York Loan Exhibition for the same cause, it has been a financial success.

In many respects, the collection of paintings shown in Brooklyn was more satisfactory than was the New York collection, in that the former contained excellent examples from almost every contemporary school of art, while the latter illustrated, for the most part, little more than one phase of the French School. The pictures exhibited in New York were beyond the understanding and appreciation of the majority of the visitors, and gave pleasure only to those who believe in art of a certain tendency. I speak now of the collection as a collection. There were some magnificent specimens of Corot's best work, and noteworthy examples of Francois Millet, Daubigny, Dupre, Diaz, Rousseau, Vollon and others, which even those who are uneducated in art could admire; but as a rule, the pictures were not such as would be calculated to give pleasure to, or encourage art interest in, the majority of the visitors who patronize such exhibitions. It is true there were a few pictures, representing men like Meissonier and Detaille, which could be appreciated by the people, but these were half-hidden under the staircases and were likely to be missed altogether by the average visitor. There were no American pictures shown at all.

The Brooklyn Exhibition was formed on more catholic principles. It was rich in examples of leading artists of all countries and schools, and American pictures were not entirely excluded from it. For those who admire Corot, Diaz, Dupre, Daubigny and Francois Millet, there were excellent examples of the works of those artists. For those who delight in Gerome, Cabanel and Bouguereau, there was something to satisfy. Those who worship Rousseau found such a collection of his pictures as is rarely brought together, and those who believe in American art could find much to encourage them. It would be impossible in an article of limited space to refer to many of the Brooklyn pictures, but Jules Breton's "Evening in the Hamlet of Finistere," Millet's "Gleaners," Cabanel's "Carrier Dove," Munkacsy's "In the Studio," and glimpses into the forests of Diaz and through the country of Corot and Dupre and Rousseau, differing as they all do, come vividly before me when I think of the collection, and very strongly tempt me to write about them. The American pictures that were there were very worthy of attention. For the completeness of its story and its excellent manner of telling it, Henry Mosler's "Marriage Contract," was equal to

any picture of its class in the exhibition, and Charles F. Ulrich's "Wood Engraver," was a picture that certainly had no reason to fear anything from comparison with the works of the foreign masters surrounding it.

M. F. H. De Haas was excellently represented by one of his best pictures, "An Off-Shore Breeze, Isle of Shoals." "Two Bootblacks, who had had a dispute and turned their backs upon each other, showed J. G. Brown at his best. By Constant Mayer was "The Lord's Day," a young Quakeress reading a bible; by A. H. Thayer, "A Portrait;" by George Inness, "A June Morning in Connecticut;" by F. A. Bridgman, "The Fortune Teller" and "Afternoon Hours, Cairo;" by Daniel Huntington, "St. Cecilia," and by George H. Smillie, "A View on the Massachusetts Coast."

The Catalogue of the Brooklyn Exhibition was a distressing affair. It was bulky, inconvenient to handle, pretentious, and in its typographical make-up, needlessly lavish and at the same time inartistic. The numbering of the pictures did not follow their order on the walls—a fault which sometimes is unavoidable in the case of catalogues of large permanent galleries, but which is always productive of inconvenience—nor were the pictures catalogued under the names of the artists printed in alphabetical order. Mrs. Van Rensselaer's notices of the artists in the back of the book were interesting.

ART UNION AGENCIES.

THE following gentlemen have been appointed Honorary Secretaries of the Art Union in their respective cities. They will receive subscriptions to the American Art Union, and will deliver the etchings and journals to subscribers. Specimen copies may be seen at their places of business:

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